Basic Studio Art 2D

Art 101 01
T/Th 11:00 am – 12:30 pm
Russel Hall – 003

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Office hours T/Th by appointment

Course Description
This course introduces the fundamental principles and vocabulary of 2-dimensional design. Color theory, composition, craftsmanship, and creativity are emphasized through a series of stimulating and challenging non-representational design projects.

Course Objectives
This course is designed to equip students with the following:

- Understanding of the key elements of 2D design: Form, line, shape, value, color, texture, space, time/motion, and composition
- Ability to recognize and apply abstract concepts in pictorial space
- Ability to construct balanced and dynamic non-representational compositions
- Creative approaches to abstraction and visual design problem-solving
- Experimentation with a variety of materials, processes, and techniques
- Improved ability to think and speak critically about visual artwork
- Artistic discovery of personal creative pathways

Suggested Text
Design Language - Vocabulary app available on iOS and Android

Grading
Primary Projects 60pts (6 x 10pts each)
Presentation/Essay 10pts
Midterm 10pts
Final 10pts
Sketchbook 10pts
Participation 5pts (possible extra credit)
Grades are based on:
Clear comprehension and creative applications of concepts
Demonstration of diligent effort and time commitment
Craftsmanship and presentation
Active engagement and participation

Grading Scale
A = 90 - 100
B = 80 - 89
C = 70 - 79
D = 60 - 69

Primary Projects
There are six primary projects that are equivalent to major exams. Each project offers challenges to demonstrate comprehension of particular concepts covered in class and in the text. Projects are also designed to encourage inventiveness, experimentation and creative discovery.

Midterm Exam
The midterm covers the vocabulary introduced during the first half of the semester.

Final Exam
The final covers an overview of material introduced over the course of the semester.

Written Analysis / Presentation
A written formal analysis and informal presentation on the work of a contemporary (living) abstract artist.

Sketchbook
Keeping an active sketchbook is required. A sketchbook serves as a space for brainstorming, preparatory thumbnail compositions, in-class exercises, and material experimentation. It also documents time and progress in the course. Sketchbooks are collected and reviewed at the end of the semester.

Critique
Artwork is analyzed and discussed in a thoughtful and supportive manner utilizing vocabulary covered in class and in the text. Participation in class discussions and critiques is strongly encouraged. Active, unsolicited participation throughout the course can afford 5% extra credit.
**Attendance Policy**

Attendance is required. After **3** unexcused absences, final grades will be lowered 5 points per subsequent absence. Excessive tardiness or early departure is treated as an absence. **6** total absences (excused or otherwise) results in automatic failure of the class.

**Late Work**

Work submitted late (after critique) for unexcused reasons is automatically lowered by one point.

**Studio Etiquette**

All persons using this lab are responsible for its upkeep. This includes cleaning your own and class work areas, maintaining tools and equipment, and returning borrowed tools and materials to their proper location. Make sure all of your materials are properly stowed away before you leave. Westminster will not be held responsible for missing or damaged property/projects. Out of respect of our collective work time, excessive cell phone use during class is prohibited. Headphones may be used respectfully during class. Always respect the work and working environment of other students in class.

**Academic Integrity**

You are expected to follow the academic integrity policies outlined in the Westminster College Student Handbook. Cheating is not tolerated in any form including but not limited to the following: plagiarism, submitting work from previous projects or other classes, misrepresentation, falsification, deception, fabrication, sabotage, collusion to cheat and professional misconduct. Any form of cheating designed to unfairly enhance your efforts or damage/harm/hinder the work or efforts of others will result in an automatic F for the course and the matter will be taken to the Academic Dean for review.

**Accessibility Statement**

Westminster College strives for the full inclusion of all our students. Students with disabilities who require access solutions for environmental or curricular barriers should contact Faith Craig, Director of Disability Resources, located in 209 Thompson-Clark Hall. Phone 724-946-7192. Email craigfa@westminster.edu

**Materials**

A supply list has been created for the course at dickblick.com.

**Additional materials:**
Access to image processing software (Adobe Photoshop, Affinity, Pixelmator, etc.)
Usb Flash drive or hard drive - or - Cloud storage service for file transfers
Drafting/painters tape
12” straight edge
Exacto knife, extra blades
Portfolio to store and transport work
*Additional supplies may be required*

**Tentative Schedule:**

**Week 1:**
*August 28*
Class introduction/Syllabus review

*August 30*
Form
In-class exercise: Depicting the Principles of Organization with simple shapes
Intro Project 1: Representational Artwork Abstractions: Select 3 representational artworks, two full color, one black and white. The works should all be visually distinct, and can include drawings, paintings, or photographs made by established artists. Deconstruct the works by identifying and isolating the core visual elements: lines, shapes, values, colors and textures. Simplify and reorganize these elements into 8” square abstractions that are entirely non-representational. The abstractions should transcend the sourced material, becoming something new while retaining connection to the original works.

**Week 2:**
*September 4*
In-class work: Project 1
I Love Hue app

*September 6*
In-class work: Project 1

**Week 3:**
*September 11*
In-class work: Project 1

*September 13*
In-class work: Project 1
**Week 4:**
*September 18*

**Crit: Project 1: Deconstructed/Reorganized Artwork**
Intro Project 2: Sampled Split-Compliment Continuous Pattern Diptych: Use a color sampling app such as Cone to gather two complimentary analogous color palettes (3 colors each) from the real world. Then, in your sketchbook, recreate the hues as closely as possible in gouache, labeling the component colors and their approximate ratios. On two 12” x 12” pieces of bristol, compose a geometric design to display as a diptych - one for each color family. The panels should feature a continuous composition, with economic and strategic crossover of color sets between the frames to influence movement, rhythm and to create areas of contrast. Special attention should be paid to craftsmanship (clean lines, solid colors).

**September 20**
Color wheel / Value scales
Sampling color
Cone app
In-class work: Project 2

**Week 5:**
*September 25*
In-class work: Project 2

*September 27*
In-class work: Project 2

**Week 6:**
*October 2*
In-class work: Project 2

**October 4**
**Crit: Project 2: Sampled Analogous Compliment Diptych**
Intro Project 3: Tri-Texture Rotational Grid with Strategic Pattern Deviation: On a 21 inch piece of heavy posterboard, matteboard, or similar ground, create a 7x7 grid of 3” squares. In your sketchbook, compose a 3” master design that you will repeat in a clockwise rotational sequence until you have filled your grid (49 squares). The master design should include at least 3 distinct materials that create a strong sense of visual/textural contrast with one another. Consider transparency, color, reflectivity, and surface texture in your materials. As a final step, we will use Photoshop to formulate a strategic deviation in the pattern, color, or sequence to create focal points, add variety and enhance visual interest. Quality craftsmanship and consistency will be critical to the success of this project.
Week 7:
October 9
In-class work: Project 3
Scaled grid models in Photoshop

October 11
In-class work: Project 3
Midterm review

Week 8:
October 16
Midterm Exam
In-class work: Project 3

October 18
In-class work: Project 3

Week 9:
October 23
In-class work: Project 3

October 25
Crit: Project 3: Tri-Texture Rotational Grid
Projects 4 & 5 are introduced in tandem: Physical/Digital Appropriation Composites: Create a 22” x 30” design that composites appropriated representational imagery with non-representational abstraction. Appropriated imagery can be reproduced via collage, or tracing/transfer paper. Try to integrate forms/colors in a way that creates a sense of shared space and balance between the two worlds. Consider the possibilities for meaning and tone in your appropriation choices. You will then produce an additional digital composite using Photoshop or similar software.

Week 10:
October 30
NO CLASS: MID BREAK

November 1
In-class work: Projects 4 & 5
Carbon paper transfer exercises

Week 11:
November 6
In-class work: Projects 4 & 5
Camera Lucida reproduction
Projection reproduction
November 8
In-class work: Projects 4 & 5

**Week 12:**
November 13
In-class work: Projects 4 & 5

November 15
In-class work: Projects 4 & 5

**Week 13:**
November 20
Crit: Project 4 & 5: Appropriation Composites
Intro Project 6: Layered Dura-Lar Temporal Compositions: Layer 4-5 sheets of 14x17” translucent Dura-lar on which you will create a design that suggests a transition, evolution, or other concept of a durational nature. Use gouache for color, and an exacto knife to cut windows into the material. Consider the sequencing of layers, the repetition of form/color, and the interaction of positive/negative shapes to capture a sense of time passage.

November 22
NO CLASS: THANKSGIVING

**Week 14:**
November 27
In-class work: Project 6

November 29
In-class work: Project 6
Gif creation

**Week 15:**
December 4
In-class work: Project 6
Artist Presentations
Written Analysis Due

December 6
Sketchbook Check
In-class work: Project 6
Final Exam review
Finals Week:
Final Exam
Crit: Project 6: Layered Dura-Lar Compositions